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"*vocal embebida*" *a* should be placed after *ya*, not before it. 1255, *pues yo entro*. *Ve seguro*, change *ve* to *vete*, as suggested in the note. The hiatus is unlikely. 1564-5, make these lines a question. 1802, ¡*Santo, en gracia!* ¡*Santa Ynes!* Nonsense. Read: *Santa Engracia*, etc. 1934, *obligado* is a misprint for *obligada*. 2106, emendation wrong. Retain the MS reading. 2226, note, *esbribió*, a misprint. 2299, retain *estella*. 2482, *dará dichoso fin*, etc. *Dará* is an emendation for *dire* of the MS. Read rather *diere*: the context demands a subjunctive. 2645 and 2652, retain the MS readings.

It would be unfair to convey the impression that R. has not made some good emendations. There is also much of value in the notes, even if these are often too elementary in character. Scholars, to whom alone the volume is addressed, do not need to be informed that *diabro-diablo*, *ynorancia-ignorancia*, *bergudo-verdugo*, etc. The literary portion of the present study is far superior to the linguistic.

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Les Œuvres de Guiot de Provins, poète lyrique et satirique. Editées par JOHN ORR. Pp. lv+206. Manchester: Imprimerie de l'Université, 1915.

This is an excellent edition of the complete works of a French poet of the time of Philippe Auguste, a poet who, after attempting a career as professional singer in the seigneurial courts, turned monk, first at Clairvaux and then at Cluny, and who, moreover, saw something of life in Palestine during the Third Crusade. The works consist of five chansons, the *Bible*, which falls into two distinct parts, and a short religious meditation formerly published as a *Suite* to the *Bible*, but now more accurately entitled *L'Armeure du Chevalier*.

One-fifth of Guiot's *Bible* (the word seems to be used in the sense of "epitome of wisdom") is a lengthy lamentation upon the decadence of the French nobility from such as the author knew it in his youth: an interesting list of 86 of his supposed benefactors is passed in review, patrons renowned for prowess and generosity, kings, dukes, and lesser notables, "the like of whom the world will never see again." Under Philippe Auguste, and largely as a result of the two crusades, the social order was evidently changing; the monarchy was growing rapidly at the expense of the provincial courts; centers of culture like those for which Crestien de Troyes had written had entered upon a decline, the prestige of the University at Paris meantime increasing the influence of the national capital. Guiot, discouraged by the prevailing "avarice" and the decadence of patronage, had no choice but to go into a monastery. Here, however, he was no better off, and the remaining four-fifths of the *Bible* is a lively satire on the regular clergy, with some attention at the end to the foibles of theologians, lawyers, and doctors.

The work of editing the *Bible* from two rather poor manuscripts has been done with care; Mr. Orr had the advantage of the advice of Professors

A. Thomas and A. Jeanroy, and the result is to be accepted as a definitive edition, unless other sources or materials (there are mentions of four manuscripts which have been lost) should come to light. A thorough study has been made of the language of Guiot, the variants are given with the greatest care, and there is no disposition to evade difficulties. Only a few suggestions can find place here. *Bible* 42: *aovrir* is well attested for both Crestien and Marie de France (*Espg.* 29, *Eliduc* 653, although wanting in Warnke's glossary to the *Fables*). 131: The change of *cui* to *cuit* is unnecessary, as there seem to have been two forms of the verb, *cuier* and *cuidier*, both, by the way, in the *Roland*. 687: The reading of the MS, rejected by Mr. Orr, seems to me unobjectionable: *Oïl, j'oi dire qu'il i part*, "Yes, I hear it said that he [the Pope] shares in it [gets his share]." For *partir* in this sense, cf. *li rois devoit partir à son chatel* (*La Male Honte*, 8-9): here the king would take a part of the property upon the death of the owner. 2667: To the note on page 151 upon *mâchefer* might be added that Mosemiller (*ML Notes*, XX, 248) has almost certainly hit upon the correct explanation of this word: Franche-Comté dialectal *merde* (de) *fer* = SCORIA FERRI.

It is well known that San Marte edited the *Bible* upon the presupposition of the identity of Guiot with the famous Kyot of Wolfram's *Parzival*. Mr. Orr's labors throw no new light upon this problem, except perhaps in making clearer the fact that Guiot in his younger days studied in Provence and learned there the art of the *trobadors*. The editor states (note, p. xii): "Je n'essaye pas de résoudre le difficile problème des sources de Wolfram. Mais, les rapports de notre poète avec la Provence étant assurés, ne faudrait-il pas en tenir compte si, un jour, on s'avise à revenir sur cette identification?" The question, then, remains open.

Two other aspects of this publication seem quite noteworthy. While Guiot was of Provins, a town at no great distance from Paris, and wrote in a language which the editor would class as a pure French (following here, no doubt, the tradition of G. Paris, who always minimized somewhat the Champenois elements in Crestien), no effort has been made to furnish a "restored" or "normalized" text, such as we have in Foerster's editions of Crestien, especially the earlier ones. Most of the work of the Lorraine copyist has been allowed to stand, bizarre as it sometimes is and difficult to read. But this is surely wise, not only in this case but in others; the reaction against a rigorously consistent orthography is also to be favored.

If we mistake not, this edition, which inaugurates happily the "French Series" of the University of Manchester, is the first Old French text published in England having no immediate bearing upon English history. There have been some such texts published in the columns of the *Modern Language Quarterly* and the *Modern Language Review*, and perhaps elsewhere, but none, I believe, of this importance nor any edited with this degree of thoroughness or this wealth of illustrative commentary.

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